

CD 2004--50

FACULTY *of* MUSIC



2003–2004

WHERE GREAT MUSIC MEETS GREAT MINDS

Friday, March 26, 2004
8 pm. MacMillan Theatre

University of Toronto
Faculty of Music
Presents

Wind Ensemble

Denise Grant, conductor

"A Canadian Landscape"

Pierre Mercure
(1927-1966)

Pantomime 6

John Weinzwieg
(b. 1913)

Band Hut Sketches N° 2 – Parade 4

John Weinzwieg
Arr. Cable

Round Dance 2:30

Howard Cable
(b. 1920)
Arr. Duthoit

Snake Fence Country (A Rural Holiday) 7

John Hawkins
(b. 1944)

Summerdances 13
Peter Stoll, clarinet

INTERMISSION

Michael Colgrass
(b. 1932)

Arctic Dreams 27

- I. Inuit Landscape
- II. Throat-Singing With Laughter
- III. The Whispering Voices of the Spirits
Who Ride With the Lights in the Sky
- IV. Polar Night
- V. Spring Light: Ice Floating in the Sun
- VI. The Hunt
- VII. Drum Dancer

This concert is made possible with the generous support of Yamaha Canada Music

St. John's Music is a major supporter of wind performance and music education
at the University of Toronto



Programme Notes

Pantomime

Pantomime, an early work of Mercure, is scored for orchestra wind section and percussion, and was composed seemingly with movement or dance in mind. The one-movement composition contains a slow introduction, a central section in several tempi, and a reprise of the opening material as coda. The arch principle is employed at every level from the smallest motive to the overall form of the piece, demonstrating formal clarity and balance. The neoclassicism of Milhaud and Stravinsky are called to mind by the basically tonal idiom, light scoring, and use of ostinati and motor-rhythms on several levels of activity. Mercure makes effective use of the winds' lyrical and sustaining powers in the slower section of the piece, and of their idiomatic technical potentialities in the Vivo. Such characteristic instrumental colours as fast chromatic runs in the trumpets and flutes triple-tonguing, muted and unmuted brass, percussion soli and timpani glissando are all utilized. In addition, a variety of wind articulations and dynamics is employed and the ability of the winds to deliver rhythmic material clearly and precisely is exploited.

The title *Pantomime* reflects Mercure's deep interest in drawing ideas and inspiration from other forms of artistic expression such as theatre and dance; indeed, he would later create several multimedia works combining art forms. The piece would later be choreographed to suggest a sleeping figure awakening, joyfully playing, and finally returning to rest. His mixture of modal progressions in

the Grazioso and Impressionistic polychords in the introduction and coda, and scoring for orchestral winds and percussion without strings demonstrate an attempt at new means of musical expression common in his early works.

- Timothy Maloney

Band Hut Sketches N° 2 – Parade

Band Hut Sketches, written in 1944, constitutes a musical diary of the Royal Canadian Air Force (RCAF) Central Band's versatile repertoire as overheard by the composer during his wartime service with the RCAF at Rockcliffe Air-Station. The work was dedicated to the Central Band and broadcast by the CBC International Service with the composer conducting, in July 1944. After the war, the manuscript and documentary scores for the CBC and National Film Board were deposited with the National Library of Canada. It wasn't until 1997 that these scores were discovered by the Canadian Musical Heritage Society and published, making them available to be played again after fifty years.

John Weinzwieg is one of Canada's most noted composers and teachers of composition. He studied and, in turn, taught at the Faculty of Music, University of Toronto. He is one of the founders and the first president of the Canadian League of Composers.

Round Dance

Round Dance, originally composed for orchestra, was commissioned in 1950 for a radio talent show called "Opportunity Knocks". It is a witty scherzo written in

canon technique. As is characteristic of Weinzwieg's music, the texture is clear and thin, giving the piece a chamber-like quality. There is an unrelenting rhythmic drive coupled with a lyrical melody, heard first from the clarinet. As the piece progresses, it becomes more angular and fragmented as the melody is distributed to all of the instruments in the ensemble.

Snake Fence Country (A Rural Holiday)

This lively piece evokes scenes of rural Canada, especially the west. Howard Cable wrote *Snake Fence Country* (and *Quebec Folk Fantasy*) for the Howard Cable Concert Band, which was featured on CBC Radio on Sunday nights for three summers between 1952 and 1954. Through this exposure, Cable's music came to the attention of Chappell & Co. in New York and they published these two pieces in the Chappell's Army Journal series, bringing the folksong arrangements to military bands all over the world. Bandsmen as far away as China still play the tunes of *Snake Fence Country* – "Buffalo Gals," "Red River Valley," and "Turkey in the Straw."

Howard Cable has a strongly established reputation in Canada as a programmer, scriptwriter, composer, arranger, music director, and conductor. He was born in Toronto and studied at the Royal Conservatory under John Weinzwieg and Healey Willan, among others. He started his own dance band in 1935, beginning a conducting career that would span decades, including directing the Howard Cable Concert Band, as mentioned, and the famous NORAD Band. Cable is still active as a guest conductor across Canada.

Summerdances

Summerdances is dedicated to Peter Stoll, Stephen Chenette and the University of Toronto Wind Ensemble. The first performance, by the dedicatees, was given on March 31, 2001 in the MacMillan

Theatre, Edward Johnson Building, at a concert celebrating Professor Chenette's career in the Faculty of Music. In December 2001 Professor Chenette and Peter Stoll gave the Russian première with the Volga Winds at Saratov. It is also in the repertoire of the Toronto Wind Orchestra.

Arctic Dreams

"*Arctic Dreams* is a tone poem for symphonic wind ensemble, inspired by the Arctic and by the lives and legends of the Inuit who live there. I lived for a short time with an Inuit family in Pangnirtung, Baffin Island, just north of the Arctic Circle, and I was fascinated by their way of life, their humour, and their sense of mystery and wonder at the awesome nature around them. To me, the Arctic is like a great unconscious. Therefore, the title of Barry Lopez's wonderful book, "*Arctic Dreams*," seemed also an apt description of this music.

In the opening section, *Inuit Landscapes*, a solo trombone represents a lone human being calling out over a vast space amidst the sound of wind and storm. In *Throat Singing With Laughter*, we hear the indomitable spirit of the Inuit through their sense of humour. Throat singing is a unique form of music, created by the rapid in- and out-takes of breath on fast rhythms, which incites almost continual laughter in the singers and onlookers alike. In *The Whispering Voices of the Spirits Who Ride With the Lights in the Sky*, we hear mysterious mutterings that make a gradual transformation into "gossamer curtains of light that seem to undulate across Arctic skies," (Lopez's description of the aurora borealis). The next section, *Polar Night*, is a montage of Arctic sounds (ghosts, wind, wolves), through which we hear the voices of Norwegian sailors whose boat is frozen in the ice for the winter.

In *Spring Light: Ice Floating in the Sun*, the winter ends and the thaw begins with the light increasing to an almost

unbearable brightness. This leads directly to the next-to-last section, called *The Hunt*. To the Inuit, spring is literally the resurrection of life. The ominous four-month winter darkness ends and brings back the caribou, their primary source of food. Following the hunt is a joyous celebration, led by the Drum Dancer. The sculptures of Karoo Ashevak, several of which are called *Drum Dancer*, were my inspiration for this section.

Arctic Dreams was commissioned by James Keene for the 100th anniversary of

the University of Illinois Symphonic and Concert Bands, and to honour the retirement of my friend, Jack MacKenzie, dean of the College of Fine and Applied Arts. I want to express my appreciation to The Canada Council for the Senior Arts Grant that enabled me to travel to the Arctic, and do research and development for this work. *Arctic Dreams* is respectfully dedicated to Rosie Okpik and Enukie Akulukjuk of Pangnirtung."

- Michael Colgrass

Biographies

Denise Grant conducts the Wind Ensemble, coordinates the graduate wind conducting program, and teaches courses in conducting and music education at the University of Toronto, where she has earned a reputation for her innovative programming and sensitive interpretation of a wide variety of works. She earned her Ph.D. at the University of Minnesota where she studied conducting with Craig Kirchhoff.

Dr. Grant was formerly the director of bands at the University of Regina and was an instrumental music teacher with the Halifax (NS) Regional School Board for eight years. She is a strong advocate for music education and her professional activities attest to her dedication to school band programs. Dr. Grant maintains an active schedule nationally as a guest conductor and adjudicator and will be the music director of the 2004 National Youth Band of Canada.

As a saxophonist, Dr. Grant has performed a wide body of music ranging from chamber music to jazz. She is a former member of the Scotia Winds Saxophone Quartet, performing regularly in the Maritimes and garnering praise for their interpretations of diverse works. Currently, she performs with the University of Toronto Faculty Saxophone Quartet.

Dr. Grant has professional affiliations with the College Band Directors National Association, Canadian Music Educators Association, and the Canadian Band Association (CBA). In addition, she serves as the National Chairperson for Canada to the World Association of Symphonic Bands and Ensembles. She has had articles published in several journals and is the founding editor of the new national journal for the CBA, *Canadian Winds*.

Pianist and composer **John Hawkins** has taught in the Theory and Composition Division at the Faculty of Music University of Toronto since 1970. He has composed over 25 works for various media. He received the 1983 (Governor General) Jules Léger Prize for new chamber music. Prof. Hawkins organizes and performs in the Music and Poetry lecture/concert series, now in its ninth season, which features vocal music of the last hundred years. Recently, he completed a song cycle, on texts by various poets, for baritone, string quartet and percussion entitled **A Sunbeam's Architecture**.

Peter Stoll teaches clarinet and chamber music at the University of Toronto as well as privately, and is much sought after as a music festival adjudicator. As a performer

he is known for his virtuoso energy. For ten seasons Peter was a member of Continuum with whom he recently completed a six-city European tour. He performs regularly in Toronto as a member of the Toronto Philharmonia at the Toronto

Centre for the Arts and the contemporary music group ERGO. Peter received his Master of Music degree from Indiana University where he studied with James Campbell.



WIND ENSEMBLE

Denise Grant, conductor

Flutes

Sally Caryl
Laura Chambers
Emma Elkinson
Cynthia Michalak
Amy Nathan*
Hannah Rahimi

Oboe

Christina Chen
Tamsin Johnston (English
horn)
Lissa Mangano

Bb Clarinets

Robyn Cho
Daniel Hasznos
Cory Ingram
Patrick McGraw (alto and
contrabass)
Nina Penner
Jovana Rosic
Julianne Scott*
Robert Spady

Bb Bass Clarinet

Katie Norman

Bassoon

Verity Li*
Sandy Oh
Becky Sajo
Iraj Tamadon-Nejad
(contrabassoon)

Saxophones

Tristan DeBorba (alto
and soprano)
Julia Jung (baritone)
Rafal Kaczor (alto)
Becky Simpson (tenor)

French horn

Jason Austin*
Kellen Campbell
James Gass*
David Hon
Anna Smith
Carl Wells

Trumpets

Steve Abra
Jeff Bryant
Stephanie Crabb
Kathleen Heap
James Langridge
Colin Medeiros
Jason Young

Trombones

JP Brown* (bass)
Sean DeGroote
Joel Green
Adam More (bass)
Jaci Simpson*
Michael Tutton*

Euphonium

Meghan Allen
Kyla Jemison*

Tubas

Courtney Lambert
Keith Walton

Doublebass

Carlie Hiebert

Piano

Ben Seyler

Harp

Cecile Denis

Accordian

Carl Wells

Percussion

Daniel Cameron*
Mandy Lau
Dan Morphy
Kyoko Ogoda
Steve Sajkowski*
Tricia Sautner

Singers*

Lawrence Cotton
Christine Duncan
John McMillan
Lisa Martinelli
Scott Morris
Rob Mosher
Corrinne Prévost
Becky Simpson

Director of Theatre Operations

Fred Perruzza

Assistants

Ian Albright
Bob Dunkin

* *Colgrass*

Faculty of Music Presents

SYMPHONIC BAND

JEFFREY REYNOLDS, CONDUCTOR

"Festivo"

Music by Persichetti, Irvine, Hanson, Zdechlik, Holst, and Gregson

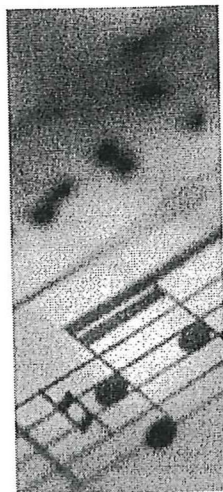
Saturday, 3 April 2004
8 pm. MacMillan Theatre

Edward Johnson Building, 80 Queen's Park
\$13 (\$7 students/seniors)

Box Office: 416-978-3744

Imagine Perfect Resonance.

A chord is struck, but never fades, sustained forever.



Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

*For more information on Planned Giving please
contact the Development Office of the Faculty of Music by
calling 416-946-3145.*

Because *you love* Music

The Faculty of Music is committed to providing a stimulating environment in which its outstanding resources may support not only instruction of the highest quality but also the creation of new knowledge about all aspects of music. Since May 1, 1995, numerous academic priorities funded through the Campaign for the Faculty of Music have provided the means for our pursuit of this goal. We would like to thank all who have made significant contributions to our Campaign – generous donors, tireless volunteers and longtime supporters.

DIAMOND CIRCLE

Edwards Charitable Foundation
The Heinrichs Foundation

PLATINUM CIRCLE

Arthur Rudolph Plettner*
John Reginald Stratton*

GOLD CIRCLE

Anonymous (1)
James Briegel
Canadian Opera Volunteer Committee
Irene Carter
Cinespace Studios
Greta Kraus Dentay*
Alexander and Carolyn Drummond
The Henry White Kinnear Foundation
Maria and Hans Kluge
Michael and Sonja Koerner
Sam and Doris Lau
John B. Lawson
Che Anne Loewen
Judy and Wilmot Matthews
Mamie May*
Ruby Mercer Por*

Roger D. Moore
James and Charlotte Norcop
Arthur Edward Redsell*
Peter E. Sandor*
Arthur R.A. & Susan Scace
William Scheide
Stephen and Jane Smith
Judith Marie Stephenson*

SILVER CIRCLE

Clive and Barbara Allen
Peter A. Allen
Anonymous (4)
Arts and Letters Club
Bank of Montreal
J. P. Bickell Foundation
Alice and Grant Burton
M. D. Cavlovic
Hans B. de Groot
Lorna Dean
The Eaton Foundation
Robert Fenn
Madeline M. Field
James H. Gladwell*
Gwedolen M. Grant*
Guitar Society of Toronto
Richard and Donna Holbrook
J. Peter and Hélène Hunt

The Jackman Foundation on behalf of Edward J. R. Jackman

The Julie-Jiggs Foundation
Phyllis F.E. Jowett*
Lothar Klein
Long and McQuade Limited
William Thain MacDonald*
Robert R. McBroom*
James K. McConica
Rob McConnell
Hugh D. McKellar
Ted and Julie Medland
Rose Montpetit
Harvey Olnick
Panwy Foundation Inc.
Kenneth H. Peacock*
George A. Ross*
Vlasta Scheybal
Sylvia Schwartz*
Iain and Barbara Scott
G.H. Clifford Smith*
Sam Sniderman
Pierre Souvairan*
Joseph S. Stauffer Foundation
Women's Musical Club of Toronto
Don Wright

* designates an Estate gift

As of January 21, 2004

FRIENDS OF THE FACULTY OF MUSIC

Friends of the Faculty of Music is an annual giving program offering donors of \$100 and greater exclusive benefits at the Faculty of Music. We are proud to thank those who have joined our circle of Friends for the 2003-2004 academic session as of January 21, 2004.

Virtuoso Circle

(\$5,000 - \$9,999)

The Wolfe and Millie Goodman Foundation
Long and McQuade Limited
MBNA Canada Bank
TD Meloche Monnex

Concertmaster Circle

(\$1,000 - \$4,999)

Robert Buckingham
Agnes Oi-Man Chiu-Lee
Denton D. Creighton
Nance Gelber & Dan Bjarnason
Milton & Ethel Harris
Jones Collombin Investment Counsel

The Audrey S. Hellyer Charitable Foundation
Leslie & Jo Lander
Geoffrey S. Martin
Clive & Sue Mortimer
Hilary V. Nicholls
Terrence Sheard
Stephen & Jane Smith
Patricia E. Stone

For more information on the Campaign for the Faculty of Music, *Friends of the Faculty of Music* or including the Faculty of Music in your estate planning, please contact Marilyn Brown at 416-946-3145 or friends.music@utoronto.ca.



FACULTY OF MUSIC, UNIVERSITY OF TORONTO
EDWARD JOHNSON BUILDING, 80 QUEEN'S PARK, TORONTO ON M5S 2C5
BOX OFFICE: 416-978-3744